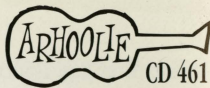


THE CAMPBELL BROTHERS

featuring Katie Jackson: "Pass Me Not"



1. PASS ME NOT, OH GENTLE SAVIOUR
2. I FEEL GOOD
3. WALK WITH ME
4. JUMP FOR JOY
(C. Flenory-Tradition Music/Mango Tone Music, BMI)
5. MARY, DON'T YOU WEEP
6. NONE BUT THE RIGHTEOUS
7. WHAT A FRIEND WE HAVE IN JESUS
8. MORNING TRAIN
9. THERE IS NO FAILURE IN GOD
10. I'VE GOT A FEELING
11. WHAT'S HIS NAME? ...JESUS!
12. IT WON'T BE VERY LONG
13. MEDLEY OF OFFERTORY TUNES
14. END OF MY JOURNEY
(Arranged by Darick & Phillip Campbell)

Charles "Chuck" Campbell-pedal steel guitar
Phillip Campbell-electric guitar & bass
Katie Jackson-vocals
Carlton Campbell-drums
Darick Campbell-lap 8-string steel guitar on #3,
4 & 14 (& vocal on #11)
Charles Flenory-electric guitar (on # 3, 4, & 14)

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Executive producer: Chris Strachwitz
Cover photo © by Chris Strachwitz
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Cover photo, l. to r.: Darick Campbell, Katie Jackson, Charles Campbell.

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SACRED STEEL GUITARS – Vol. 2

The Campbell Brothers

featuring
KATIE JACKSON



Pass Me Not

THE CAMPBELL BROTHERS

featuring Katie Jackson: "Pass Me Not"

The musicians heard here are all members of the Holiness Church known in short as The House of God, Keith Dominion.

The full name of the Keith Dominion is The House of God, Which is the Church of the Living God, the Pillar and Ground of the Truth Without Controversy, Keith Dominion, Inc. It is sometimes known as the House of God. The term Keith Dominion is used here for brevity. Similarly, the Jewel Dominion is The Church of the Living God, the Pillar and Ground of the Truth, Which He Purchased With His Own Blood. The Jewel and Keith Dominions share a common origin in the Church of the Living God, which was founded by "Mother" Mary Magdalena Lewis Tate in 1903.

Chuck and Phil's father, Bishop Charles Campbell, is pastor at The House of God in Rochester, N.Y. Every week—unless they are on one of their rather frequent marathon road trips to play for a large assembly, church dedication, or some other special event—

Chuck, Phil and Phil's son Carl can be found making a joyful noise in their father's church. They belt out pulsating "praise" or "shout" music, provide soulful accompaniment for spontaneous singing from the congregation, add musical emphasis to the preacher's de-

livery, and improvise swinging, synco-pated marches for jaunty offertory processions. It is all functional music with one central purpose: to help the congregation become filled with the Holy Spirit.

The Campbell brothers were born into the African American Holiness-Pentecostal musical tradition. They grew up in the Keith Dominion church, where the electric steel guitar has been in the forefront since the late 1930s when it was introduced into services by players like brothers Truman and Willie Eason (heard on Arhoolie CD 450 "Sacred Steel"). Truman, who was twenty-five years Willie's senior, took lessons from a Hawaiian in the mid-1930s and played in the classic Hawaiian style, which was immensely popular at that time. When Truman was safely out of sight and ear-shot, young Willie would steal some time on his big brother's instrument. Without the "benefit" of a teacher Willie

created a style of his own, which was based on voice-like passages often executed on a single string.

Over the years, the steel guitar became the dominant instrument in the Keith and Jewel Dominions, two Holiness-Pentecostal churches that share a common origin. The steel guitarists developed their own repertoires, bags of musical devices and tricks, playing techniques, and methods for helping the congregations feel the Spirit. To this day, single note passages that imitate the African-American singing and shouting voice remain the signature sound of the Keith and Jewel steel guitar styles.

Chuck was immediately drawn to the singing sound of the electric steel guitar when, as a boy, he heard Luther Robinson play in church. When Chuck was twelve, his father gave him a six-string Gibson lap steel for Christmas. About a year later he made his musical debut in church, evidently a little too

soon. "They told me to take it home. But I wasn't discouraged," he remembers, shaking his head. His parents returned from the Keith National Assembly in Nashville, Tennessee, with tapes of Calvin Cooke, a great player from Detroit. When Chuck was about fourteen, Cooke and his cousin, Charles Flenory, began to help him with tunings and technique. "I played all the time," says Chuck, recalling his youthful enthusiasm.

Today, at forty, Chuck is the youngest of the three steel guitarists chosen to play regularly at the annual Keith Dominion General Assembly in Nashville, Tennessee. Flashy and sophisticated, but ever soulful, he is the idol of a host of aspiring younger players and often takes time to give them pointers and technical advice. He has all the technique of a good Nashville country steeler. Chuck tunes his 12-string guitar to a hybrid E9th chromatic/E7th tun-

ing of his own invention and he has programmed its seven pedals and five knee levers to suit. Like most Keith and Jewel steel guitarists, he believes his tuning is a gift from God. He nearly always incorporates electronic effects into his playing, and to good advantage. Take his technique with the E-bow, a magnetic device he holds in his right hand to give his steel infinite sustain, for example. He uses the E-bow to make his steel weep and wail on "It Won't Be Very Long" and "What a Friend We Have in Jesus."

Chuck has often tested the aesthetic limits of the church. But the ministers, bishops and congregations let him know if he steps beyond bounds. "Our Decree is against blues and rock," he points out. He and Phil are sophisticated musicians who draw from sources including country music, reggae, rhythm and blues, and jazz to keep their music up to date while at the same time

respecting its roots. They have played together so much that sometimes it gets a little uncanny; like one mind—or Spirit—controlling two instruments.

When playing in church, Chuck, Phil and Carl are all business. Chuck's eyes are fixed on the congregation as he watches their every move. He makes his steel growl, moan, scream and sing. Everything the trio plays has one purpose: to "move the service," or help the congregation become filled with the Holy Spirit. And the Campbells are experts at it. "People have come up to us and said, 'Hey, I was healed.' When you can get it on that level," Chuck asserts, "now you're talking."

Joining Chuck, Phil, and Carl here on their debut recording are friends and family who figure largely in their musical and spiritual lives. Baltimore's Katie Jackson, a singer with incredible dynamic range, is known as the "Mahalia Jackson (no relation) of the Keith Do-

minion." She and the Campbells cross paths several times a year at special services. Her classic, gutsy gospel singing never fails to communicate the feeling of a song. The version of "What a Friend We Have in Jesus" she serves up here is a "lined," or "metered" hymn, a vanishing singing tradition that is very much alive in Keith Dominion churches.

Bishop Campbell's youngest son, Darick, hails from Macon, Georgia, where he coaxes a rich variety of soulful sounds from his eight-string "lap" steel in the local Keith Dominion church. Having learned all his music during a lifetime in the Keith Dominion, he plays wholly according to what he feels. And feel he does on the "hot" "Jump For Joy" where he trades choruses with his brother and on the album's meditative closing piece, "End of My Journey." Darick makes his well-worn Fender sing so beautifully it seems to come alive, then concludes with bit-

tersweet blues-tinged phrases. His gritty vocals lead the high-energy shout, "What's His Name?...Jesus!," recorded live at Bishop Campbell's church in Rochester.

Chuck's long-time friend and former mentor, Charles Flenory, joins on three numbers. He contributes some sizzling guitar licks, Chuck Berry style, to his own composition "Jump For Joy"

The recordings on this album present a sample of the rich variety of music based in the African American Holiness-Pentecostal repertoire with a new twist; the growling, wailing, shouting, singing and swinging voice of the pedal steel guitar played as you've never heard it played before. Happy listening.

(Robert Stone 1997, Gainesville, FL)

COMMENTS AND THANKS FROM THE CAMPBELL BROTHERS:

The Campbell Brothers are grateful to the following people for their support, sacrifice and devotion: our Lord and Savior, Jesus Christ, who lent us the songs we have played; the steel players on "Sacred Steel" (Arhoolie CD 450), Calvin Cooke, Ted Beard, Henry Nelson and other steel pioneers in The House of God Church; our parents, Bishop Charles E. Campbell and Deaconess Naomi Haygood Campbell, who made tremendous sacrifices throughout the years and invested in us; our late grandparents, Deaconess Izella Haygood and Deacon Monticello Haygood, who went without so we could have; our sister DeeDee, for her support; the congregation of the House of God Church, the Haygood brothers, Lefty, Sam, Saul, David, John and Neil who gave a ton of advice; Jem "timing is everything" Pagan; Elder Margaret Wilson, who gave

us our first gig; Bruce and the crew at The House of Guitars; Rob, Jon and the gang at Sound Source; their extended families, the Haygoods and Blues; their friends and church family of The House of God Church, who gave their prayers and support; our Chief Overseer, Bishop James C. Elliott and First Lady, Deaconess Barbara Elliott, for their special prayers and love; all the Elders in Bishop Campbell's Dioceses; Katie Mae Jackson, whose voice took us to another level; and Charles Flenory, who mentored and supported us.

Chuck wishes to thank his wife, Cookie, and his children, Chana, Candice, Malcolm, Janelle and Rachel;

musical influences Bobbe Seymour, Jimmy Day, Lloyd Green, Winnie Winston, Daddy Mack Dillard, Elder Luther N. Robinson, and Walter, Otis and Willie Blue.

Phil would like to extend his appreciation to his wife, Michele, his son, Carl, and his girls, Marisa and Naomi; his musical influences, Charles Flenory, Elder Kenny Ellis, Larry Taylor, Earl Klugh, George Benson, B.B. King and Elder Elester Wright.

Darick is grateful to his wife, Sharon, his daughter Alexis; the musicians of the Jewel Dominion; and everyone at his homebase church in Macon, Georgia for their love and support.

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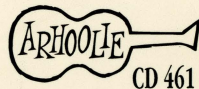
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File Under: Gospel/Folk/Blues

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